The camera view of Fort Peck, in the hands of Margaret Bourke-White:

This possibly could be not a camera's-eye view, or at least not entirely; instead, the camera itself is a kind of character, doing its business (photographic process cd be briefly poetically described), going places (as held or tripoded by B-White) -- but ultimately, the NY editors of LIFE see what they've already made up their minds to see, Fort Peck as New Deal wild west.

--cd include how legends accrete (that is, comment on this along with the descriptive actuality of B-White and the camera in action): story of B-White being mistaken for well-dressed prostitute, for ex.

--ultimate example of the camera doing its job but the LIFE editors perverting it is the cover shot, mistakenly calling the spillway the dam.
within eyeshot (houseboat ... of Bo N. Rhonda's?)
up at the head of the procession